

inability to accept the rigidity of the German academic system, but undoubtedly the anti-Semitic attitudes already prevailing in Germany also played a role. Very significant is the fact that in 1933 he wrote an open letter to General Field Marshal Paul von Hindenburg, the President of the German Reich, expressing his concern and outrage at Nazi policies, especially those aimed at the Jews. This letter had a wide clandestine distribution.

In presenting a synopsis of Boas's early career, Müller-Wille has stressed this rather puzzling abrupt change in direction in Boas's career path. While this discussion is an important contribution, it is overshadowed, in terms of importance, by his detailed listing of Boas's publications, in both German and English, pertaining especially to the Arctic and the Inuit. Müller-Wille's book complements wonderfully his earlier works on Boas and his year on Baffin Island.

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WHERE THE WIND BLOWS US: PRACTICING CRITICAL COMMUNITY ARCHAEOLOGY IN THE CANADIAN NORTH. By NATASHA LYONS. Tucson: The University of Arizona Press, 2013. ISBN 978-0-8165-2993-3. xxii + 230 p., map, b&w illus., appendixes, notes, references, index. Hardbound. US\$55.00.

In *Where the Wind Blows Us*, Natasha Lyons examines the Inuvialuit Archaeological Partnership (IAP), a community-based archaeology program she has collaborated on with the Inuvialuit of the lower Mackenzie River and adjacent Beaufort Sea in the Northwest Territories of Canada. The approach to the community-based archaeological practice described by the author strives to be both inclusive and critical. Lyons has applied critical theory to a rigorous research design, which is subjected to ongoing questioning,

reflection, and revision based on the different standpoints of Inuvialuit and their Euro-Canadian research partners on Inuvialuit history. Critical theory, as applied by Lyons, has its roots in the mid-20th century philosophers of the Frankfurt School, who sought to map the rise of global capitalism and counter the threats of nationalism and totalitarianism (see Kincheloe and McLaren, 2000). She has modified the methods of critical theory to critique and "...unearth the ways that historical writings have naturalized the asymmetrical relationship between Inuvialuit and colonizing forces [and] how bringing this knowledge to light is part of the larger process of decolonization that helps this community move forward" (p. 2).

Approaching her topic, Lyons has divided the book into eight chapters under three broad headings: Critique, Practice, and Reflections.

The Critique section broadly looks at alternative approaches to archaeology, seeking a community-based way forward that moves past the propensity of New Archaeology to treat Native peoples as objects and Robert McGhee's (2008) statements questioning the accommodation of a scientific discipline (archaeology) to the desires of the non-scientific community...(indigenous people) (p. 10). In this approach, excavation has been de-emphasized in favor of oral history and museum-based material culture evaluation. The core of the Critique is tied to examining the basis for alternative representation of the Inuvialuit in the historical and archaeological record.

Practice relates to establishing the condition for "communicative action" to open the "communicative space" between people that allows participants to establish trust and respect within a group process to reinterpret the Inuvialuit past. Lyons is laying the groundwork for archaeology as social action. The central vehicles for IAP application of critical theory in this book relate to a collection of elder life histories and subsequent examination by Inuvialuit elders of the MacFarlane Collection at the Smithsonian Institution collected by Hudson's Bay Company factor James MacFarlane along the Anderson River near Fort Anderson, east of the Mackenzie River, in the early 1860s. "Artifact interpretations, and their relationship to Inuvialuit history, have been a central thematic focus through the course of the IAP" (p. 67). *Where the Wind Blows Us* is focused on the dynamics of the interpretive process rather than an actual discussion of the interpretation of the artifacts. Collectively, the IAP process was designed to document elder historical knowledge and Inuvialuit interpretation of material culture. Artifact interpretation and storytelling are conjoined as a means of establishing historical context to understand the state of Inuvialuit cultural heritage. This context is used in conducting workshops with school children and community groups.

Project deliverables from both the IAP and the Smithsonian included a summary report, a community feast, an artifact replica kit, project transcripts, skin clothing patterns and reproductions, a sewing brochure, lesson plans, a board game, and putting the MacFarlane collection online. These productions, along with the oral histories, were

elements used to arrive at a negotiated analysis of Inuvialuit material history.

In *Reflections*, Lyons refers to the method as a negotiated analysis that critically examines Inuvialuit and Euro-Canadian interpretation of material culture and the history of the Inuvialuit. Alternative forms of archaeology are used to present Inuvialuit perspectives on identity and the material past that are culturally valid for the Inuvialuit.

In conclusion, the author has demonstrated the effectiveness of uniting critical practice with community-based archaeology to create a pragmatic approach to encompassing alternative interpretations of history as an essential element of empowering Inuvialuit interpretation of their own past. In the process she has demonstrated the value of critical theory as a cross-cultural tool with larger applications. This book will be of interest not only to archaeologists and ethnologists in the Arctic, but also to those involved in community development and the process of decolonization, where there is the need to build consensus out of distrust, in other parts of the world.

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OUR ICE, SNOW AND WINDS: INDIGENOUS AND ACADEMIC KNOWLEDGE ON ICE-SCAPES AND CLIMATE OF EASTERN CHUKOTKA. Edited and compiled by LYUDMILA S. BOGOSLOVSKAYA and IGOR KRUPNIK. Moscow and Washington: Russian Heritage Institute, 2013. *Heritage of Beringia*, Issue 2. ISBN 987-5-86443-184-9. In Russian with English foreword. 359 p., maps, colour and b&w illus., references. Hardbound. No price indicated.

The book, *Our Ice, Snow and Winds: Indigenous and Academic Knowledge on Ice-Scapes and Climate of Eastern Chukotka*, contributes to a series of publications on the natural and cultural heritage of the Chukotka Peninsula in Russia that was launched 10 years ago. Highlighting a new direction in the research within the framework of the Russian-American SIKU project of the International Polar Year 2007–08, this monograph was prepared by the indigenous people of Chukotka in collaboration with biologists, ethnographers, and meteorologists. The objectives of the

project were to conduct long-term observations of the ice and weather conditions; draft dictionaries containing local terminology of ice, snow, and winds; document traditional knowledge about safety on the ice, methods of orientation, and weather forecasting; analyze historical materials as evidence of climate change in the Arctic; and publish and disseminate the main findings of the SIKU project.

The book is primarily devoted to the role of sea ice landscapes in the livelihood of Aboriginal peoples, as well as the development of local traditions of marine mammal harvesting on the Asian coast of the Bering Strait. Using input from the elders of three Eskimo and two Chukchi settlements, the authors present several datasets and dictionaries that document the peculiarities of local ice, wind, and current conditions. The sea hunters' dictionaries are illustrated in full, with original drawings, colorful photos, and detailed definitions of each term. Finally, this work summarizes and presents multi-year scientific data and local perspectives concerning climate and ice condition changes in the Bering Strait region.

Chukotka is a unique region of Eurasia, with a rich cultural heritage of many generations of hunters. In particular, there is a long-lasting and relatively well documented sealing and whaling tradition, as well as substantial fisheries and marine invertebrate harvesting. The publication describes not only details of the modern lifestyle of indigenous peoples in the villages of the Chukotka Peninsula, but also their historical past. Learning about the differences between the currently used and historical ice landscapes is extremely important for understanding the specifics of the preservation and transfer of cultural heritage, as well as the reasons leading to its loss.

The volume leaves little doubt that the information on the local environmental features of the Chukotka region is largely based on traditional knowledge and testimony of native residents. Fascinating stories, beliefs, and traditions that have been recorded from local residents, elders, and hunters provide insight into the interactions of humans and nature under extreme climatic conditions and the role of indigenous peoples in the management of the Arctic environment. Such stories greatly enrich the book and immerse readers in the atmosphere of life in remote northern settlements.

Readers will learn that sea ice landscapes are characterized by their own seasonal rhythm, development dynamics, and natural mosaic structure. Large numbers of mammals, birds, fishes, and invertebrates are associated with ice during various stages of their life cycle, and many of them are an important source of protein for the coastal communities. Therefore, ice becomes an essential component of the Arctic environment, which supports Aboriginal livelihood. The baseline of the book is the concept of a cultural ice landscape that is currently threatened by global warming on the one hand and the loss of traditional knowledge on the other.

Ice landscapes are particularly difficult to study in a cultural context because they cannot be reconstructed archaeologically. Each season the ice formation, development, and